

Back Bay Story 95



BEACH BOYS STOMP - Feb '93

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Editorial

At last, the much mooted CD box set has become flesh, so to speak, inasmuch as within these hallowed pages you will find an actual track listing to drool over/wince/smile about.

Amongst the largely familiar and obligatory fare are a few mouth-watering gems to keep us guessing until the release date which will, hopefully, be some time this side of 1998. Is this the final and definitive "Best Of" one wonders? 'Tis hard to say as there are probably as many variations on that theme as there are fans, but with the inclusion of no less than four dollops of "Heroes & Villains" this particular fan is more than happy.

Also in this issue are the main results of the 30th Anniversary "Poll of Polls", though based on the pitifully small number of contributions even this one could hardly be described as conclusive (yes, yes Andrew - I know I was late with mine!).

However, as if to echo the above comments concerning the subjective nature of musical taste/choice, a sneaky look at the breakdown of those results (to be listed in future issues) reveals an astonishing disparity in what we each consider to be "good" or "bad" Beach Boys music. Even given the old adage that one man's meat is another man's decaying flesh (or something like that) and whilst endeavouring to retain a degree of objective impartiality I cannot help but reach the conclusion that some of you have either got your ears on backwards or your sanity must be questioned! Ah well - each to his own.

CHRIS WHITE

PS Only joking about the sanity bit. I bought a Petula Clark record once.

1993 TOUR DATES

We now have some confirmed concert dates for Europe and the U.K.

5th June	Kisa, Sweden	17th June	Munich, Germany
6th June	Helsinki, Finland	18th June	Neusiedler, Austria
8th June	Hanover, Germany	19th June	Loreley, Germany
9th June	Aschaff, Germany	23rd June	Manchester, England
10th June	Dusseldorf, Germany	24th June	Sheffield, England
12th June	Arhus, Denmark	27th June	Birmingham, England
13th June	Hamburg, Germany	30th June	London, England
15th June	Nuremburg, Germany	3rd July	Lysekil, Sweden
16th June	Stuttgart, Germany	4th July	Skien, Norway

CAPITOL BOX SET**TRACK LISTING**

= Previously unreleased track
* = Previously unreleased version

DISC 1

Surfin' USA *
Little Surfer Girl *
Surfin' *
Surfin'
Their Hearts Were Full Of Spring *
Surfin' Safari
409
Punchline #
Surfin' USA
Shut Down
Surfer Girl
Little Deuce Coupe
In My Room
Catch A Wave
The Surfer Moon
Be True To Your School
Spirit Of America
Little St Nick
The Things We Did Last Summer #
Fun, Fun, Fun
Don't Worry Baby
Why Do Fools Fall In Love?
The Warmth Of The Sun
I Get Around
All Summer Long
Little Honda

NOTES

Demo
20 second segment
Rehearsal at Wilson house
1962 studio version
no fade
no fade
Instrumental (rec 1-63)

Single version

Single mix

Belated birthday greetings to Mike Love 52 on the 15th of March.

Back Issues Available: 63, 64, 66 to 70, 72 to 74, 76, 77, 79 to 84, 86 to 94. £2.00 per copy, Overseas add 50p per copy.

Wendy
Don't Back Down
Do You Wanna Dance?
When I Grow Up (To Be A Man)
Dance, Dance, Dance
Please Let Me Wonder
She Knows Me Too Well
Station IDs -
KYA/KWB/Murray the K #
Concert Promo - spoken #
Concert Promo - sung #
Hushabye *

Live version 1964

All tracks on this disc are in mono.

DISC 2

California Girls
Help Me Rhonda
Then I Kissed Her
And Your Dream Comes True
The Little Girl I Once Knew
Barbara Ann
Ruby Baby #
Station ID - KLMA #
Sloop John B
Wouldn't It Be Nice?
You Still Believe In Me
God Only Knows
Hang On To Your Ego *
I Just Wasn't Made For These Times
Pet Sounds
Caroline, No
Good Vibrations
Our Prayer *
Heroes And Villains
Heroes And Villains *
Wonderful *
Cabinessence
Wind Chimes *
Heroes And Villains *
Do You Like Worms? #
Vega-Tables/Mama Says *
Love To Say Da-Da #
Surf's Up *
With Me Tonight

NOTES

Single edit
PARTY! out-take
March 1966

w/extra backing vocals

Album version w/tag

'Cantina' version
5.30 collage

20/20 version

Bell and whistle
3rd version

Brian's demo

All the tracks on this disc are in mono.

DISC 3

Heroes And Villains
Darlin'
Wild Honey
Let The Wind Blow
Been Way Too Long *
Cool, Cool Water *
Meant For You
Friends
Little Bird
Busy Doin' Nothin'
Do It Again
I Can Hear Music
I Went To Sleep
Time To Get Alone
Break Away

NOTES

Single version

Cottonfields
San Miguel
Games Two Can Play #
I Just Got My Pay #
This Whole World
Add Some Music To Your Day
Forever
Our Sweet Love
H.E.L.P. Is On The Way #
Fourth Of July #
Long Promised Road
Disney Girls (1957)
Surf's Up
'Til I Die

Single version

All tracks on this disc are in stereo except the first six and "Cottonfields".

DISC 4

NOTES

Sail On Sailor
California Saga: California
The Trader
Funky Pretty
Fairytale Collage *
You Need A Mess Of Help To
Stand Alone
Marcella
All This Is That.
Rock And Roll Music
It's OK
Had To Phone Ya
That Same Song
It's Over Now #
Still I Dream Of it #
Let Us Go On This Way
The Night Was So Young
I'll Bet He's Nice
Airplane
Come Go With Me
Our Team #
Baby Blue
Good Timin'
Goin' On
Getcha Back
Kokomo

Album mix

w/out voiceovers as per EP

Album mix

All the tracks on this disc are in stereo.

DISC 5

NOTES

Sessions, etc (all previously unreleased in this form)

In My Room
I Get Around
Dance, Dance, Dance
Hang On To Your Ego
God Only Knows
Heroes And Villains
Good Vibrations

Alternate studio take
Track
Track
Track
Track & Brian's vocal
Track
Sessions as per
SMILEY SMILE CD
Track
Track

Good Vibrations
Cabinessence

All Summer Long)	These songs have been
Wendy)	mixed into a format
Hushabye)	of "track in one channel/
When I Grow Up (To Be A Man))	vocals in the
Wouldn't It Be Nice?)	other"

California Girls	Vocals
Surfer Girl	Live
Surfin' USA	Live
Be True To Your School	Live
Good Vibrations	Live 1966
Surfer Girl	1967 Hawaii rehearsal

30th ANNIVERSARY

POLL RESULTS

So, as promised, here are the winners - and losers - in our year-long "Best & Worst" poll... but rather than turn over an entire issue to the results, we've decided to print initially just the number one in each category, and give the full listings of each section in later issues. So, without more ado...

Best Song	:	God Only Knows
Worst Song	:	Transcendental Meditation
Best Album	:	Pet Sounds
Worst Album	:	Carl & The Passions - So Tough
Best Solo Album	:	Brian Wilson
Worst Solo Album	:	Looking Back With Love
Best Compilation	:	World Records Boxed Set
Worst Compilation	:	Bug-In
Best Album Cover	:	Surf's Up
Worst Album Cover	:	Beach Boys Love You
Favourite Beach Boy	:	Brian
Least Favourite Boy	:	Mike
Best Archive Song	:	Loop De Loop
Worst Archive Song	:	George Fell Into His French Horn
Most Overrated Archive Song	:	California Feeling

For the record: 112 readers responded.

-ooo-

REVIEW

IN MY ROOM

A Beach Boys Tribute tape for the Homeless of California.

SIDE ONE: 1. Everybody's Waiting - Alan Boyd 2. She's Got Rhythm - Paul McNulty. 3. Girl Don't Tell Me - Ken Sharp. 4. Let's Go Away For Awhile - Sean MacCreavy 5. Landy You Need Me - Will Brison and The Shocking Shrinks 6. Do You Have Any Regrets? - Lenny Supera 7. Heroes And Villians/No Go Showboat - Elliot Kendal with Sean MacCreavy.

SIDE TWO: 1. Problem Child - Coconut Grove 2. Love And Mercy - J.D. Smith 3. Games Two Can Play - Lee Dempsey 4. Mama Says/Vegetables/She's Goin' Bald - The Surfonics 5. Doing Time On Planet Earth - Lenny Supera 6. Let Him Run Wild - The Canheads 7. In My Room - David Garland 8. And Your Dream Comes True - Steve Ramirez 9. It's About Time - The Fake McCoys (featuring Chuck Harter).

When Sean MacCreavy, the organiser of this tribute project, said he was sending me a copy to review, I must admit that I was expecting a bitty, amateurish "collector's tape", with a few rosey cover versions recorded in Beach Boys fans' bedrooms. But I couldn't have been more wrong. The first thing that struck me when I received the tape was its professionalism. From the inlay cards (almost a foot long and crammed with liner notes!) to the cassette itself, which is printed just like a commercial release, the whole package exudes all the slickness of an "official" product.

But for all the seriousness of the presentation and the cause (a very worthy one), everyone involved has invested the project with an infectious sense of humour. The front cover is superb: four fans pose around a pile of CDs and phone directories in a mock-up of the original sleeve of "Stack o' Tracks". They even recruited a couple of balloons to pose as the heads of Mike Love and Bruce Johnston! Similarly, one of the songs on the tape cheekily rewords the unreleased "Sherry/Sandy You Need Me" in hilarious fashion. By changing surprisingly few lyrics, Will Brison and The Shocking Shrinks (as these artists call themselves...) have changed this unsuspecting song into an uproarious epitaph to the Wilson-Landy years: "Landy You Need Me". This song has to be heard to be believed!

The liner notes, and there are a lot of them, make very interesting reading. There is an introduction by David Leaf, the acclaimed author of the Brian Wilson biography, "The Beach Boys and The California Myth". Here, he writes an eloquent account of the specific problem of homelessness in Los Angeles, which this tape hopes to address in some small way through its donation to the Salvation Army in Hollywood. The rest of the liner notes give tongue-in-cheek mini biographies of all the contributors, a group of amateur and professional musicians from both sides of the Atlantic. Although many names are not familiar to us here in the U.K., many are. Some are very close to home indeed!

Stomp contributors Chris White and James Crowther team up again with their fellow Surfonics for a wonderful version of "Vegetables", intermingles with snatches of other fun SMILE songs. It's the best thing they've done in their brief but illustrious career, and is a beautifully sung tribute to Brian Wilson's later SMILE "humor" material. James even sacrificed a "big brown bag" of live celery for the hilarious "munching" percussion effects!

There are some other songs performed by people very familiar to STOMP readers. Cornwall's Coconut Grove have contributed a jaunty rendition of "Problem Child" from their recent cassette album, and Convention performer Paul McNulty lends his sweet voice to that great M.I.U. opener, "She's Got Rhythm". There is such an atmosphere of fun on this tape, as every cut seems to exude spontaneity and enthusiasm. There is no surprise as STOMP regular Sean MacCreavy apparently gave these poor people next to no time to put their magnum opuses together. Sean himself has recorded three of the cuts, including a lively and raucous "It's About Time" with Hollywood friend Chuck Harter, and an hilarious joint venture with his Burbank buddy and STOMP CD reviewer Elliot Kendall, a Flamenco-Rockability medley of "Heroes And Villains" and "No Go Showboat". It sounds crazy, but it works.

Long-time STOMPERS will probably remember Sean's version of the PET SOUNDS instrumental "Let's Go Away For Awhile" from the 1987 Convention, as it was his entry in Chris White's tricky competition to add lyrics and vocals to the original. It has been re-recorded from scratch with the help of a Macintosh computer, giving a clearer peep at some of the melodic possibilities of Brian's greatest instrumental...

As this tape was put together in Santa Monica, California, naturally there are a few more American contributors than British, many of whom are not so familiar to us here in the U.K. Perhaps the best known is Pennsylvanian Ken Sharp, whose superb interview with Mike Love recently appeared in Goldmine magazine. Here, his helium-high vocal intones a bright and breezy "Girl Don't Tell Me". Alan Boyd from Oakland has also become well-known in U.S. Beach Boys circles for his own "Down South in San Diego" and this tape's brilliant opener, "Everybody's Waiting", both the "official" songs of the 1990 and 1992 E.S.Q. San Diego Conventions.

The Stateside contingent has approached its roster of songs with a combination of carefree artistic license and painstaking, carbon-copy mega-production... Apart from Elliot Kendal's wacky medley, Californian Doug Jones has created a truly strange "With Me Tonight", and New Yorker David Garland offers an equally bizarre reworking of the title track, remixed from his own cassette tribute to Brian, "I Guess I Just Wasn't Made For These Times": no harmonies whatsoever, just a deep lead vocal over a string quartet! But again, it works! Nevada guitarist Lenny Supera contributes two of Brian's lost solo cuts: "Doing Time On Planet Earth" (later known as "Melt Away" B-side "Being With The One You Love") and an instrumental rendition of SWEET INSANITY's "Do You Have Any Regrets?" Oregon musician J.D. Smith also tackles Brian's solo catalog with his "Love and Mercy".

If I have any reservations about the music on this tape it is that some of the musicians involved didn't take the opportunity to be more original. However, it must be said that Lee Dempsey's "Games Two Can Play", Steve Ramirez's "And Your Dreams Come True" and The Canheads' super-faithful "Let Him Run Wild" are extremely enjoyable in their own right. The latter two cuts were recorded in 24-track studios, no less. Obviously a lot of great care has gone into these recordings, and the sound quality throughout is excellent considering that many of the other tracks were recorded on basic home 4-track machines. The standard of musicianship on the whole project is also terrific, and frankly, makes the collection even more enjoyable than the official "SMILES, VIBES AND HARMONY" CD of a few years back. The choice and treatment of the material on IN MY ROOM is perhaps more akin to what the average Beach Boys fan likes to hear: great harmonies, great vocals and great songs. And just wait till you hear the fade out at the very end of the tape...

In short, I would thoroughly recommend everyone to buy this tape, packed as it is with nearly 50 minutes of brilliant Beach Boys music. At just £6.50, it's a bargain in itself, before you even consider that every penny of profit will go to the Salvation Army in L.A. who will put the money toward an improved shelter in Hollywood, very close to where the beach Boys recorded many of the songs on this tape.

You can obtain IN MY ROOM from Sean Macreavy, 46 Oakway, Wellingborough, Northants NN8 4SD, United Kingdom, for just £6.50 / \$10 (+ £1 / \$1.50 p & p.)

Buy one; and give a Californian not so lucky as yourself the chance of a meal or a room for the night.

BUD CONRAD



Photo by Tom Murphy.

THE WILSON PROJECT

AUDIO SUPPLEMENT

More than any single figure in the history of rock (with the possible exception of Dylan during his religious phase), Brian Wilson has produced music requiring appreciation on two levels, that of simple listening pleasure and a deeper awareness based on a knowledge (often only approximate) of where Brian's head was - if anywhere - during the composition and recording of the material. The Fairytale is an example which comes readily to mind; likewise the knowledge that "The Night Was So Young" outlines one of Brian's more tangled relationships of the late seventies opens a new window to an admittedly very pretty little song.

Brian's work with Gary Usher, from June 1986 to March 1987 is easily the most minutely documented portion of his whole life, thanks entirely to Usher's admirable habit of noting down his interactions with Brian and the whole Landy entourage. That the Landy organisation intensely resented this, and that the information culled from the tapes formed a substantial portion of the suit against Landy, speaks for itself.

To read "The Wilson Project" (and the supplemental "Tape 10") is an exercise in simultaneous gratitude and teeth-gritting frustration (the revulsion at the machiavellian manipulation of Brian by Landy is taken for granted) at Usher's part in the proceedings: gratitude for his obvious love for Brian, and his attempts to help an old friend regain not only some musical smarts (maybe reactivate might be a better choice of word) but also achieve a degree of simple human dignity and peace so obviously denied him since Landy first appeared on the scene... and frustration at his sometimes astonishing naivety regarding not only some of his dealings with Landy (turning up to meetings without legal representation) but also in his devotion to Brian. As Van Dyke Parks memorably put it, "I'd like to take him (Brian) out back and kick his ass around a little. He has to be made to be responsible." Sometimes a slap can be more effective than a hug...

The great musical question posed by both book and Brian's album as it appeared is, what would an Usher-produced set have sounded like? As with **SMILE**, a definitive answer is ever beyond us, but with the recent appearance on the collectors circuit of some eight songs from the Wilson/Usher sessions - allowances being made for tape quality and varying degrees of song completion - a reasonably informed judgement can be offered, and that judgement leans towards the feeling that Usher's production, though well in keeping with '80s precepts and fashions, might have been too smooth and clinical for Brian's material.

Three of the titles - "Spirit Of Rock & Roll/Let's Go To Heaven In My Car/Walkin' The Line" - are reasonably well known, if not actually released, and it really only needs to be noted here that this pre-Dylan version of "Spirit" is easily the best, that "Let's Go..." is possibly a Landy mix, and that this incomplete take of "Walkin' The Line" obviously formed the foundation for the BRIAN WILSON version (for which Usher received no credit thanks to you-know-who).

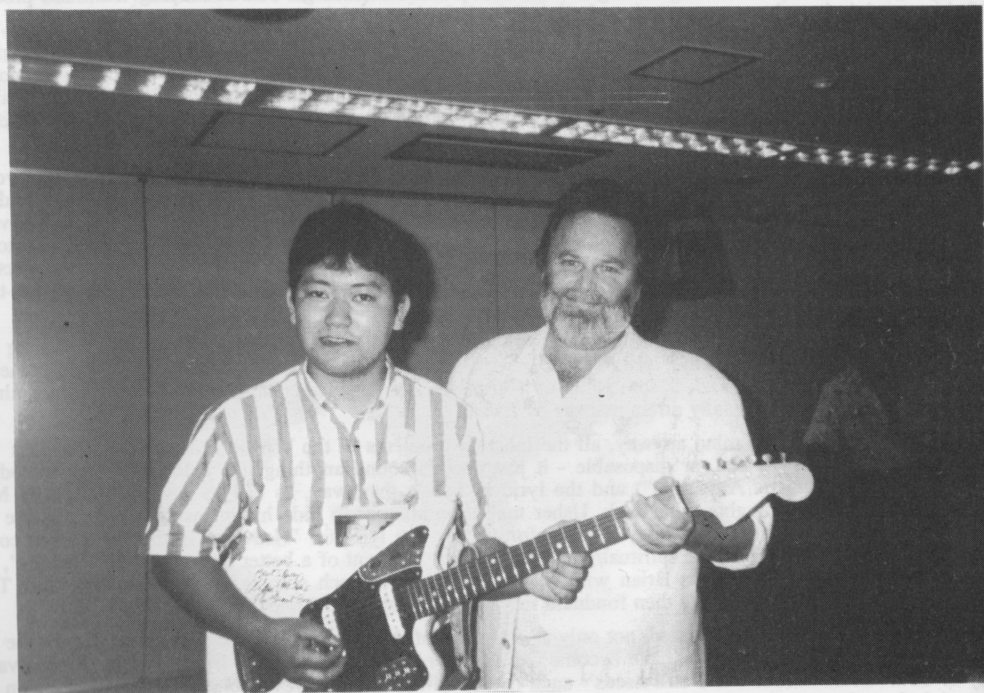
Of the remaining five, "Magnetic Attraction" was unfinished when Brian and Usher parted company (the vocals on the finished version are by Tom Kelly) and "Christmas Time" evidently belongs to the "Little Children" school of composition, i.e. pleasant if undemanding. That leaves "So Long", "Just Say No" and "Heavenly Bodies", and at once "Just Say No" stands out as the most Brian-sounding of the three, due in no small part to its eccentric use of time signatures and, it must be said, dippy lyric (in which the hand of Landy may be detected - the song was apparently to be offered as part of an anti-drug campaign) which Usher did his best to fine-tune. Even so, there's a feeling of pure Brian in the track.

"So Long", on the other hand, though developed from a Wilson-Usher jam session is mainly Brian's song in a vocal sense, and is one of his better leads of recent vintage. The track is slick, contemporary, yet somehow soulless which, coming from Usher, is something of a surprise. The balance is supplied by a good, direct, almost clipped lyric delivered in an equally direct manner by Brian.

In "Heavenly Bodies", to my mind anyway, all the inherent problems of the Wilson Project come together: this isn't to say that the song is bad, or disposable - it just doesn't sound anything like a Brian Wilson melody (a feature shared by "Magnetic Attraction") and the lyric is, in its own way, as bad as any of Landy's or Mike Love's recent efforts. Throughout the book, Usher makes no attempt to hide his intensely spiritual nature and how he let it become part of his everyday life. Unfortunately, the lyric for "Heavenly Bodies" too often comes perilously close to slipping from the spiritual/inspirational into, for want of a better phrase, 'cosmic parody', and one feels that perhaps Usher invests Brian with maybe a touch too much spiritual awareness (remember Tony Asher's 1966 comment about Brian's then fondness for what he labelled "the marshmallow mystics"?).

Usher's untimely death is to be mourned, not only as a pioneer of the California music scene, but also for the loss of one who would have undoubtedly have become one of Brian's closest and truest friends upon the removal of Landy & Co... Brian needed - and still needs - such friends. Musically, however, one feels that the Wilson that Usher might have best produced was Wilson Phillips.

AGD



Tomonori Wanibe with Carl.



All Photo's by Tomonori Wanibe.

THE BEACH BOYS

DISCOGRAPHY - CONTINUED

Do You Hear What I Hear? (1984)	Trad/Mike, Mary Macgregor/Jim Studer CHRISTMAS PARTY LP
Don't Back Down (1964)	BW/Mike, Brian/BW LITTLE DEUCE COUPE/ALL SUMMER LONG CD or tape as above
Don't Back Down 2 (1990)	
Don't Go Near The Water (1971)	AJ-ML/Mike, Alan/The Beach Boys SURF'S UP CD or tape
Don't Hurt My Little Sister (1965)	BW/Mike, Brian/Brian Wilson TODAY/SUMMER DAYS CD or tape
Don't Let Her Know* (1989)	BW-EL/Brian/Brian Wilson Collector's tape
Don't Talk (Put Your Head On My Shoulder) (1966)	BW-TA/Brian/Brian Wilson PET SOUNDS CD or tape
Don't Talk... session* (1966)	as above except Collector's tape
Don't Worry Baby (1964)	BW-RC/Brian/Brian Wilson SURFER GIRL/SHUTDOWN VOL 2 CD or tape
Don't Worry Baby live 1 (1973)	BW-RC/Alan/The Beach Boys IN CONCERT CD or tape
Don't Worry Baby live 2 (1990)	BW-RC/Brian/Brian Wilson CONCERT/LIVE IN LONDON CD or tape
Dreamer (1977)	DW-Gregg Jakobsen/Dennis/Dennis Wilson & Gregg Jakobsen PACIFIC OCEAN BLUE CD or tape
Drive-In (1964)	BW/Mike/Brian Wilson LITTLE DEUCE COUPE/ALL SUMMER LONG CD or tape
East Meets West (1984)	Bob Gaudio/Mike, Frankie Valli, Alan, Carl, Brian/Bob Gaudio FBI 7701 45
End Of The Show (1977)	DW-Gregg Jakobsen/Dennis/Dennis Wilson & Gregg Jakobsen PACIFIC OCEAN BLUE CD or tape
Endless Harmony (1980)	BJ/Bruce, Carl/Bruce Johnston KEEPIN' THE SUMMER ALIVE CD or tape
Everybody Wants To Live* (1977)	BW/Carl, Brian/Brian Wilson Collector's tape
Everyone's In Love With You (1976)	ML/Mike/Brian Wilson 15 BIG ONES CD or tape
Everyone's In Love With You* (1978)	ML/Mike/Al Perkins Collector's tape
Everything I Touch Turns To Tears*(1978)	as above
Fall Breaks (And Back To Winter) (1967)	BW/Instrumental/Brian Wilson SMILEY SMILE/WILD HONEY CD or tape
Farmer's Daughter (1963)	BW/Brian/Nik Venet & Brian Wilson SURFIN' SAFARI/SURFIN' USA CD or tape
Feel Flows (1971)	CW-JR/Carl/The Beach Boys SURF'S UP CD or tape
Finders Keepers (1963)	BW/Mike, Brian/Nik Venet & Brian Wilson SURFIN' SAFARI/SURFIN' USA CD or tape
First Love* (1978)	ML/Mike/Paul Fauerso Collectors tape.
Forever (1970)	DW-Gregg Jakobsen/Dennis/The Beach Boys SUNFLOWER CD or tape
Forever 2 (1992)	DW-Gregg Jakobsen/John Stamos/John Stamos Gary Griffin & Larry Cordola SUMMER IN PARADISE CD or tape
Forever 2 (remixes) (1992)	as above except promo-only CD single

409 (1962)	
Friday Night (1977)	
Friends (1968)	
Frosty The Snowman (1964)	
Full Sail (1979)	
Fun, Fun, Fun (1964)	
Fun, Fun, Fun (45 version) Fun, Fun, Fun live 1 (1964)	
Fun, Fun, Fun live 2 (1973)	
Funky Pretty (1973)	
Funky Pretty Live (1973)	

SUMMER IN PARADISE			
POLL RESULTS			
	Points	First place votes	Last place votes
1. Lahaina Aloha	421	15	0
2. Island Fever	364	7	0
3. Strange Things Happen	335	3	0
4. Still Surfin'	325	5	0
5. Slow Summer Dancin'	288	2	1
6. Under The Boardwalk	259	3	1
7. Summer In Paradise	238	3	1
8. Hot Fun In The Summertime	235	2	7
9. Surfin'	215	0	4
10. Summer Of Love	189	1	3
11. Forever	181	1	9
12. Remember Walkin' In The Sand	143	0	12

It's interesting to note that 10 of the 12 tracks were voted for as favourite track and 8 of the 12 voted for as least favourite track.

Letters

To Everyone at STOMP

I'd just like to say a big thank you to you all for another interesting, informative and enjoyable issue (No. 94). I look forward to every issue as they always contain great reviews, thought provoking articles and the latest up to date news on the various happenings in the Brian Wilson/Beach Boy world; STOMP is particularly invaluable in this latter respect as it is only rarely that news concerning the Beach Boys appears in the general music press. The hard work and effort which you all put in to produce such a great magazine (as well as organising the Convention every year) is truly appreciated.

As well as renewing my subscription I do have one or two pieces of news which might interest other readers. Firstly, in the March issue of Vox magazine it was reported that Wilson Phillips had split up (after a disastrous 1992) and that Carnie and Wendy Wilson were now writing and recording with their father, who has apparently "rediscovered" his daughters; does anyone at STOMP know if this is true? It certainly makes for interesting speculation if it is. For those who are interested in reading Mike Love's controversial "Goldmine" interview in full it is/has been reprinted, in two instalments, in the February and March issues of Record Collector magazine.

Finally, it is quite possible that we may be seeing one of Brian's songs riding high in the charts again in the not too distant future. Frank Black, former frontman with the now defunct American 'Indie' band the Pixies is planning to release a version of Brian's "Hang Onto Your Ego" as his first solo single. According to Frank, Brian has given the track his seal of approval and has given a vague confirmation (sounds familiar) that he would appear in the video; I guess we will have to wait and see if that happens.

Before I sign off I'd just like to ask the team at STOMP what they think the probability is of Brian's collaboration with Andy Paley, Van Dyke Parks and others, actually resulting in the creation of new artistically and commercially valid music: Are we really hoping against hope if we think that there is a reasonable chance of some new Brian Wilson music being released?

On similar lines what has happened to Brian's work with Don Was, has their collaboration ended, did they manage to complete any songs, are we ever likely to hear them?

Thanks again for all your hard work.

NEIL STEWART

PS I appreciate that you may well be just as much in the dark as I am about Brian's situation.

Cont Ed: In answer to your multi-faceted question, Neil, all we can say is keep an eye on the STOMP news page - as soon as we get any info you can bet your sweet bippy you'll be the first to know.

-o0o-

Dear STOMP

I hope you will be able to mention Ricky Fataar's appearance on the Crowded House album in the next STOMP.

Another single has now been released featuring one of the three tracks on which Ricky appears namely FOUR SEASONS IN ONE DAY B/W THERE GOES GOD. Ricky in on the B-side - CAPITOL CL 655.

GRAHAM RITCHIE

-o0o-

Dear Mike

I'm enclosing a cheque to renew my STOMP membership. Many thanks for all you and your team do to keep the club going. At times it must get rather tough though.

Well, over the New Year holiday I had the good fortune to spend a week at Centre Parcs in Nottingham. Imagine my delight when I discovered that Gidea Park were there too. OK, so they are not the Beach Boys, but they are FUN, FUN, FUN!

May I please ask you to tell other Beach Boy fans, if you want a bit of fun with BB minded guys, do go and see Gidea Park. It's almost as good as having a sing song with your mates down the pub, only it's BB and Four Seasons songs. (Footnote for the girls; Adrian's brother Ian is really dishy!!)

I was really amazed at how many BB fans were there, who have seen Gidea park before, but knew nothing about STOMP. So maybe if we paid a little more attention to Gidea Park (and others who do so much to keep the BB music alive) STOMP membership will continue to grow and live on forever. Or does STOMP simply want to become the "Brian Wilson What could have been - if only..." fan club.

Let's keep the BBs alive through and with STOMP.

Thanks again, Surf's Up

CHRIS PHILLIPS

Dear Mike

Can you help about an LP called Charles Lloyds WAVES, A & M SP 3033 or 3044? It has The Beach Boys & Herb Alpert singing "California Girls" from a radio or TV show.

Also information please about "The Spoken Word" by Mike Love. It may have been made in 1972.

ANDREW DAVIDSON

Andrew, you are partly correct: Charles Lloyd's WAVES 1972 A & M SP 3044 (LP) is now on CD in the US, CD 0828 but it does not include "California Girls" by The Beach Boys and Herb Alpert, though it does include Mike, Carl, Alan and Billy Hinsche on 'TM'. Mike's recitation is on a track titled "Rishikesh".

In 1971 Brian, Mike, Carl and Alan appeared on Charles Lloyd's WARM WATERS LP, KAPP KS 3647. They sing on a song titled "All Life Is One"; Carl also plays Moog Synthesizer on this track while Mike also sings on a song he wrote, "How Sweet".

MIKE

-o0o-

Dear STOMP

No doubt there will be many debates over the new Beach Boys record. The music is good though a little overproduced for my liking. What's missing is the soul of the band, Brian Wilson, you've only got the sound. For example Jeff Lynne left ELO, Lyndsey Buckingham left Fleetwood Mac. Both bands continued with the sound but lost the real songwriter of the group. In all three cases the bands have little chart success but do well on the live front.

Wilson, Lynne and Buckingham have much in common. All are master songwriters, the three of them dislike live work and prefer the studio, in fact all have worked together on Brian's solo record. Also all three of their solo records have faded into nowhere. The image and the name 'The Beach Boys' could fill Wembley Arena but could Brian? If only Brian was to take his ideas for SWEET INSANITY and combine them with The Beach Boys' ideas and vocals we'd have a real Beach Boys record! Though with people like Mike Love trying to sue the poor man I suppose there's little hope of that.

RAY PAUL

-o0o-

Dear STOMP

I don't know if you heard that on Brian's birthday last year a group of local bands and musicians got together at a local venue for a Brian Wilson tribute night. They performed songs like, "The Night Was So Young", "Melt Away", "Wind Chimes", "It's Over Now", "Pet Sounds" and even "Surf's Up" got the once over. The place was packed and everyone enjoyed themselves.

ANDREW McCAFFERTY

-o0o-

Dear STOMP

The letter from the disgruntled visitors to the Convention was quite interesting. While they might be right about attacking the "train spotter", mentality of those fans obsessed with the SMILE album (and I'm probably as guilty as anybody), I can't really see the point of what they're saying. Sure, maybe we should "mourn" the decline of Brian Wilson's influence in the band and his subsequent mental condition, but why should that mean we ignore the SMILE recordings? The simple fact is that masses of Beach Boys fans want these recordings released, but Brian/The Beach Boys/The record company refuse to release them. From what we've heard of them, they're extremely good. Quite frankly, the Beach Boys have been guilty on many occasions of not really giving a toss what their fans want. I also think Jim, Jenney, Steve and Christine are wrong when they say "it (SMILE) is NOT what Beach Boys or Brian Wilson music is really all about. It certainly isn't about good times." One of the whole points of SMILE is that it's meant to make you smile, surely? And PET SOUNDS is definitely not about "good times" - in fact it's one of the most depressing albums I've heard, yet this is arguably the most important Beach Boys album. If the Beach Boys were still singing about surfing in 1966/7 then I'm sure we would have been denied a lot of the Fire music we got right up until HOLLAND. Brian was also going to go crazy anyway, whether or not SMILE had been recorded, released or whatever.

Keep up the good work with STOMP.

STEPHEN BYNGHALL

Dear Mike and all at STOMP

I have just received STOMP 93 and I must say I totally disagree with most of the comments expressed on the letters pages. In my humble opinion SUMMER IN PARADISE is a BIG disappointment. I've come to expect more from the Beach Boys. THE BEACH BOYS LP was far better than SUMMER IN PARADISE simply because it wasn't completely 'fun in the sun' and it did have some great moments such as "It's A Matter Of Time" and "Getcha Back", SUMMER IN PARADISE's greatest moment, "Island Fever" ("Getcha Back" with different lyrics) doesn't even come close. Bring back Brian.

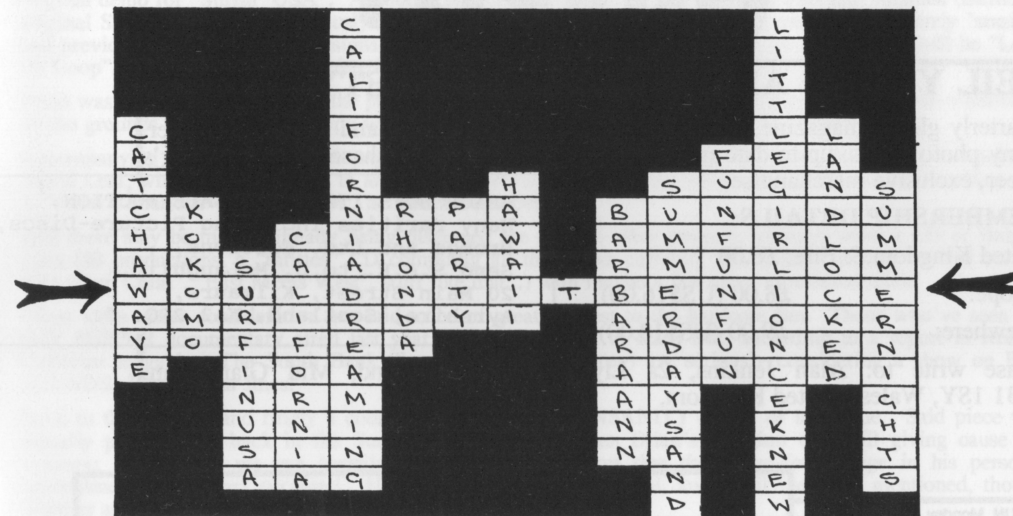
Secondly, I must say I enjoyed reading "Wouldn't It Be Nice" during the summer holidays, even if most of it is bull.

Thirdly, and the thing which upset me most in the letters pages, SMILE is for today. We all need a bit of Smile from time to time. SMILE is Beach Boys history, and it's a part of the Beach Boys we need to KEEP. We must cling on to what we have of SMILE not forget it as if it never happened. The letter from Jim and Jenney really upset me.

Finally, I'd really like to go to the 1993 Convention but I feel I might be too young. I'm going to be 17 by the time of the next Convention. Will I be welcome and will there be anyone else my age there?

MARK MAGUIRE.

Yes you will be very welcome and yes there will be other fans there your age. The Convention always attracts fans from 7 to 70 - such is the universal appeal of the Beach Boys. MIKE



STILL WAITING FOR THE DAY

You may have been wondering what happened to "I Just Wasn't Made for these Times", the album and T.V. special that Don Was was collaborating on for release supposedly last November/December. The couple of lines in Stomp 93 may not have filled you full of hope, so a bit of catching up is required.

It can be confirmed that a lot of "new brooming" has been happening around Brian, so that now all association with Dr Landy has been swept away. However, a new broom also kicks up a lot of dust and this is only just beginning to settle.

When chatting to Don last year, he was expecting Brian to be signed and sealed for the album by the time Was (Not Was) got back to the U.S. Don is a great optimist and at the time had not much knowledge of the legal workings of the Beach Boys organisations. Don probably has a much better idea of the speed things happen now.

The album and T.V. special are still on course. Filming was originally delayed to coincide with the Rock 'n' Roll Hall of Fame awards, because a lot of "names" would be in town and therefore available to take part. However we now discover that the legal, contractual, financial negotiations are still incomplete.

The stage is not quite set for this next phase of Brian's career, but it is getting close. Don is still as confident and enthusiastic as before, the format is basically the same and the guests are still due to appear, it is just that the project will be running nearly a year behind programme.

If this means that most of the distractions around Brian have been cleared up, and later this year he can give all his energy and concentration to his music, then I for one am prepared to wait.

Nick Guy.

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THE SUN, Monday, January 4, 1993

WILSON PHIL CALL IT A DAY

WILSON Phillips have split after their new album *Shadows And Light* flopped and their U.S. tour was scrapped because of poor ticket sales.

Carnie Wilson is working on a solo album while her sister Wendy and third member Chynna Phillips are forming a duo.

★ ★ ★

SURFERS RULE

is the big surf music magazine from Scandinavia (all in English). Lots of Beach Boys, Jan & Dean, Honeys, Surfari, Gary Usher, Ripchords, Dick Dale etc.

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NEWS

Having been mastered at the end of February, the 5-CD boxed set covering (almost) the entire Beach Boys recording history is said to be "98% certain" of a Summer 1993 release; the only possible snag may be the publishing regarding the tracks on the fifth CD. We've been advised of the track listing, and if at all possible will include it in this issue of STOMP, but are still awaiting the OK to print.

What we can reveal is that the set will be closed by "Kokomo" whilst track one, CD one will be Brian's original demo for "Surfin' USA". A goodly proportion of the cuts will be either alternate versions (including original SMILE tracks) or previously unreleased songs, whilst the fifth CD will contain exclusively 'session' and previously unreleased live versions. However, one archive cut conspicuous by its absence will be "Loop De Loop", removed from the running order at the express wish of Alan.

Brian was similarly consulted on the proposed track selection, and likewise requested one song was substituted on the grounds that he wasn't happy with the vocals - otherwise he was happy with the project.

Accompanying the set will be a 60-page booklet containing photos old and new, with text by the ever-reliable David Leaf, with whom we hope to arrange an interview closer to the release date. The current working title is "Good Vibrations" - 30 years Of The Beach Boys Best".

And there may be more: already being discussed are several other projects, amongst them a CD of Brian's extra-BB productions, a "rarities" CD compiling all the tracks currently unavailable or hard to find on CD ("Problem Child", "East Meets West", stuff like that...) with maybe a few more unreleased items.

Other ideas under consideration are said to be of great interest to the hardcore fan. Those who've seen the SGT PEPPER documentary aired last year will be intrigued to learn that, according to a report in Record Collector magazine, The South Bank Show (UK TV arts prog) are seriously considering a show on PET SOUNDS along similar lines.

Back to the present, and firstly a coda to AGD's SWEET INSANITY article of last issue. Said piece was actually penned way back in the Summer of last year, when Brian's situation was still giving cause for concern: since then we can happily (and accurately) report that the hoped-for change in his personal environment has in fact occurred. He's working on new material, and April has been mentioned, though whether as a date for recording or release remains unclear.

A report that Andrew Oldham wants to sign Brian to his reactivated Immediate label begs the question - doesn't Oldham know that Brian's reported signing to Don Was's Karombalge label has finally been confirmed?

On a personal note, and contrary to reports in both the music press and in another fanzine, Brian is neither songwriting with Wendy and Carnie, nor is he dating ex-wife Marilyn.

Meantime, the Beach Boys were well received in Australia, and introduced five 'new' songs into the standard set, viz. "Hot Fun In The Summertime/Forever/Under The Boardwalk/Surfin' '92/ Hawaii". Their presence Down Under propelled the SUMMER DREAMS compilation back into the Oz Album Top 20, whilst collectors might like to note that the Australian CD single of "Hot Fun..." includes an extra track, the ubiquitous "Kokomo".

It's reported that SUMMER IN PARADISE - remember that? - may be repromoted in the States this summer: still no news of a UK release date yet, though.

The rumours of a Wilson Phillips demise continue, even though no confirmation is forthcoming. Depending on your choice of reading material, either Carnie's doing a solo project whilst Wendy & Chynna carry on... or, Wendy & Carnie are doing the collaborating, leaving Chynna at something of a loose end. Whatever, "Flesh & Blood" has the unenviable record of being the first Wilson Phillips single to fail to chart, and in a (supposedly) secret poll of record company execs., parent album SHADOWS AND LIGHT was voted worst LP of 1992 (obviously haven't heard SUMMER IN PARADISE then, have they?)

Odds to close with: One of our Dutch subscribers reports that the band are said to be playing at Noordwijk on June 26... Canadian band, Barenaked Ladies, recently released a single entitled "Brian Wilson" which, aside from being none too shabby a choon in its own right, also displays an above average grasp of matters Wilsonian...

March 29 sees the release in the UK of "Hang On To Your Ego" (yup, that one) by Frank Black, a band containing former members of the Pixies and Captain Beefheart's Magic band... the December issue of Record Collector featured an excellent article on SMILE, whilst a more recent issue has seen the reprinting of part of the Mike Love Goldmine interview referred to last time...

... late January saw the cassette single release of "Summer On Signal Hill", credited to E. Street's Mighty Max and Friends, amongst whom number the Beach Boys (less Brian, natch) contributing some 15 seconds or so of harmless enough vocal doodlings about two thirds of the way into the otherwise instrumental track: No. 01612-65501-4 on the hard Ticket Entertainment 'label' (funnily enough, the copyright is for 1991...)

... and finally, a 2CD set lately reported collects the bulk of the 3LP SMILE release of late last year, spiced with a "Don't Talk..." session that's been doing the rounds for eons. We're not going to bother reviewing it - been there, done that.

AGD & MIKE

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1993

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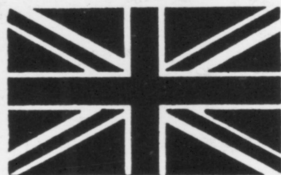
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